THE UNIVERSITY OF SYDNEY

Music in the Classical and Romantic Eras

MCGY2612

Sample Exam

Semester 1, 2011

Examiner: Dr David Larkin

Name ________________________________

Student no.: ____________________________

Date ________________________________

Instructions for candidates
Time allowed: 2 hours (+ 10 mins reading time)
Candidates should attempt all sections (A-E). Answers must be written on the test paper.
This exam is worth 30% of the total marks for this Unit

Examiner use only

SECTION	A	B	C	D	E	TOTAL
MARK	/48	/48	/28	/32	/24	/180

Section A **Listening tests** (Total marks 48)

You will hear six excerpts, each played twice with a short pause in between. Attempt all questions

Excerpt 1

Full name of composer ______________________________ [2]

Full title of work ______________________________ [2]

Movement ______________________________ [2]

What section of the movement has launched by the end of this excerpt?

______________________________ [2]

Excerpt 2

Full name of composer ______________________________ [2]

Full title of work ______________________________ [2]

Movement ______________________________ [2]

In terms of the opening tonality, to where has the music modulated by the end of this excerpt?

______________________________ [2]

Excerpt 3

What instrument features prominently here? ______________________________ [2]

What voice type is the soloist? ______________________________ [2]

How would you describe the texture in this scene?

______________________________ [2]

This excerpt is taken from Gluck's best-known opera: name it.

______________________________ [2]

Excerpt 4

Full name of composer ______________________________ [2]

Full title of work ______________________________ [2]

From what part of work is this taken? ______________________________ [2]

Identify the theme which enters midway in this excerpt [for a bonus point, what is the name of the real person whom it allegorically represents]

______________________________ [2]

Excerpt 5

Full name of composer ______________________________ [2]

Full title of work ______________________________ [2]

Who is singing here? ______________________________ [2]

The music begins in one style, and finishes in another. Briefly describe or label **either** part

____

______________________________ [2]

Excerpt 6

How would this type of music best be characterised?______________________________ [2]

What creates this effect (name one element)?______________________________ [2]

Three instruments play the final melody: name two ______________________________ [2]

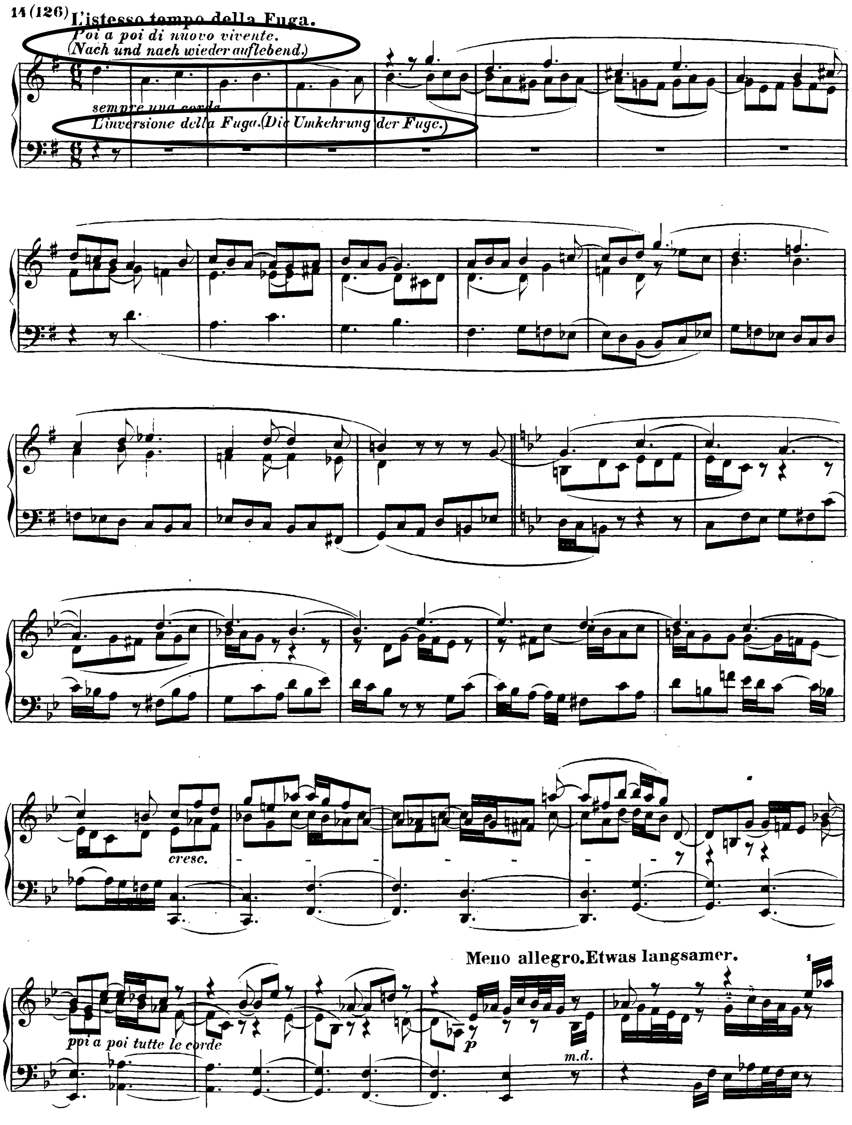
Name three percussion instruments heard in this excerpt

______________________________ [2]

Section B **<u>Score-reading tests</u>** (Total marks 48)

Attempt all questions.

Excerpt 1



Full name of composer ______________________________ [2]

Full title of work ______________________________ [2]

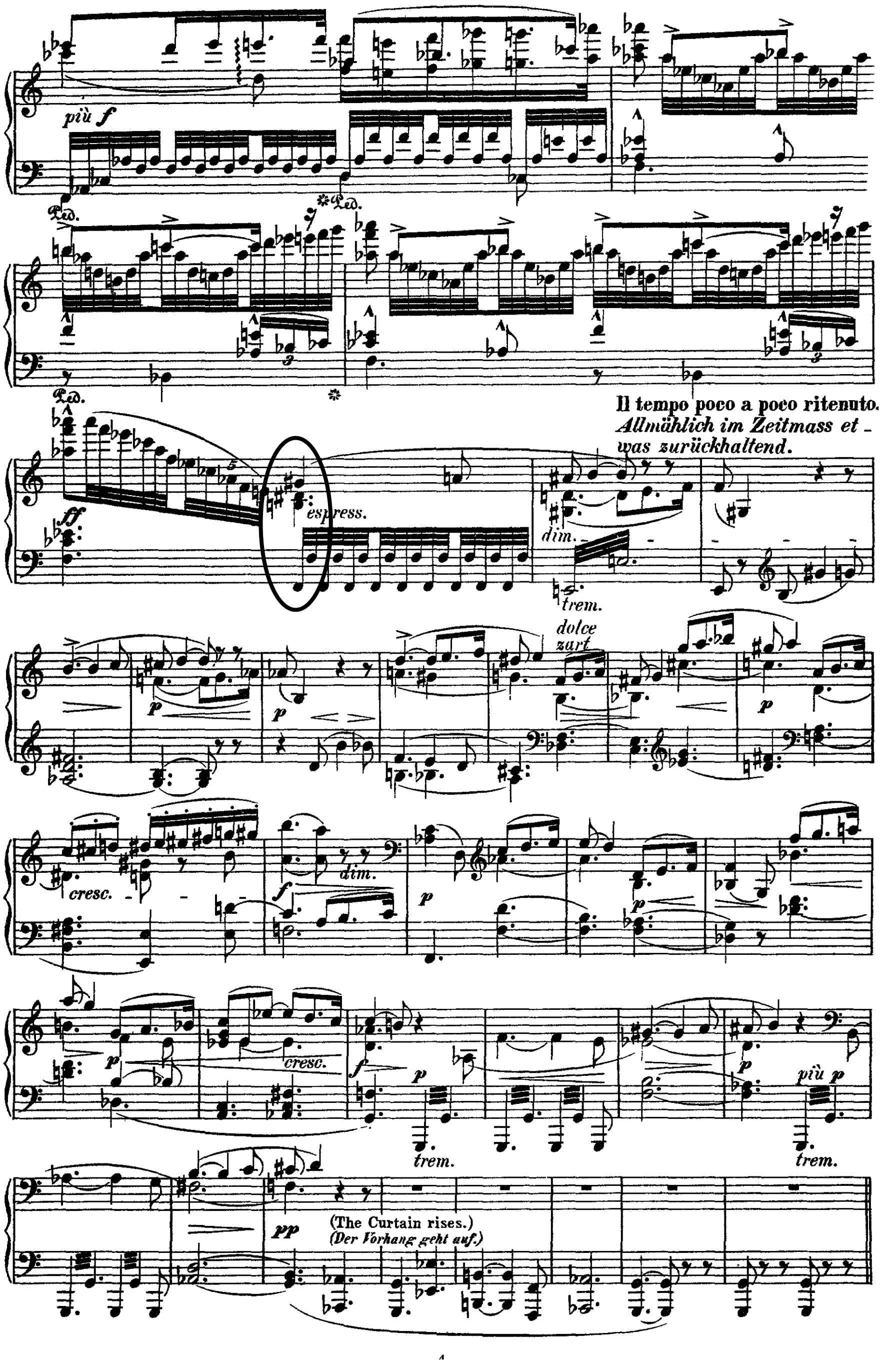
Where in the work does this occur? ______________________________ [2]

Explain the significance of the circled italicised text **either** above **or** below the top stave

____

____ [2]

Excerpt 2



Full name of composer ______________________________ [2]

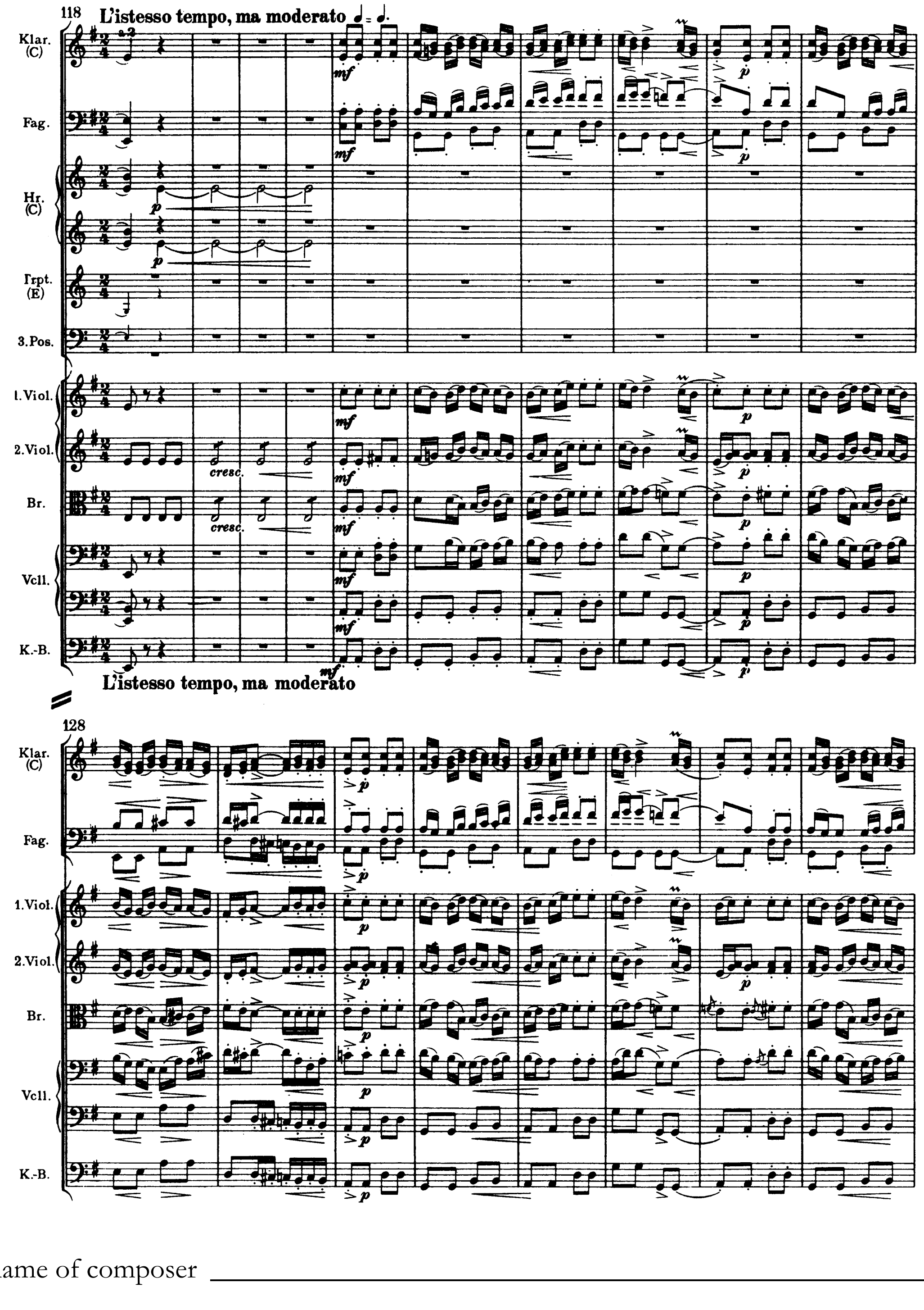
Full title of work ______________________________ [2]

The chord highlighted in bar4 resolves to what chord? (Ring & describe the resolution chord)

______________________________ [2]

What key is implied at the end of the extract? ______________________________ [2]

Excerpt 3



Full name of composer ______________________________ [2]

Full title of work ______________________________ [2]

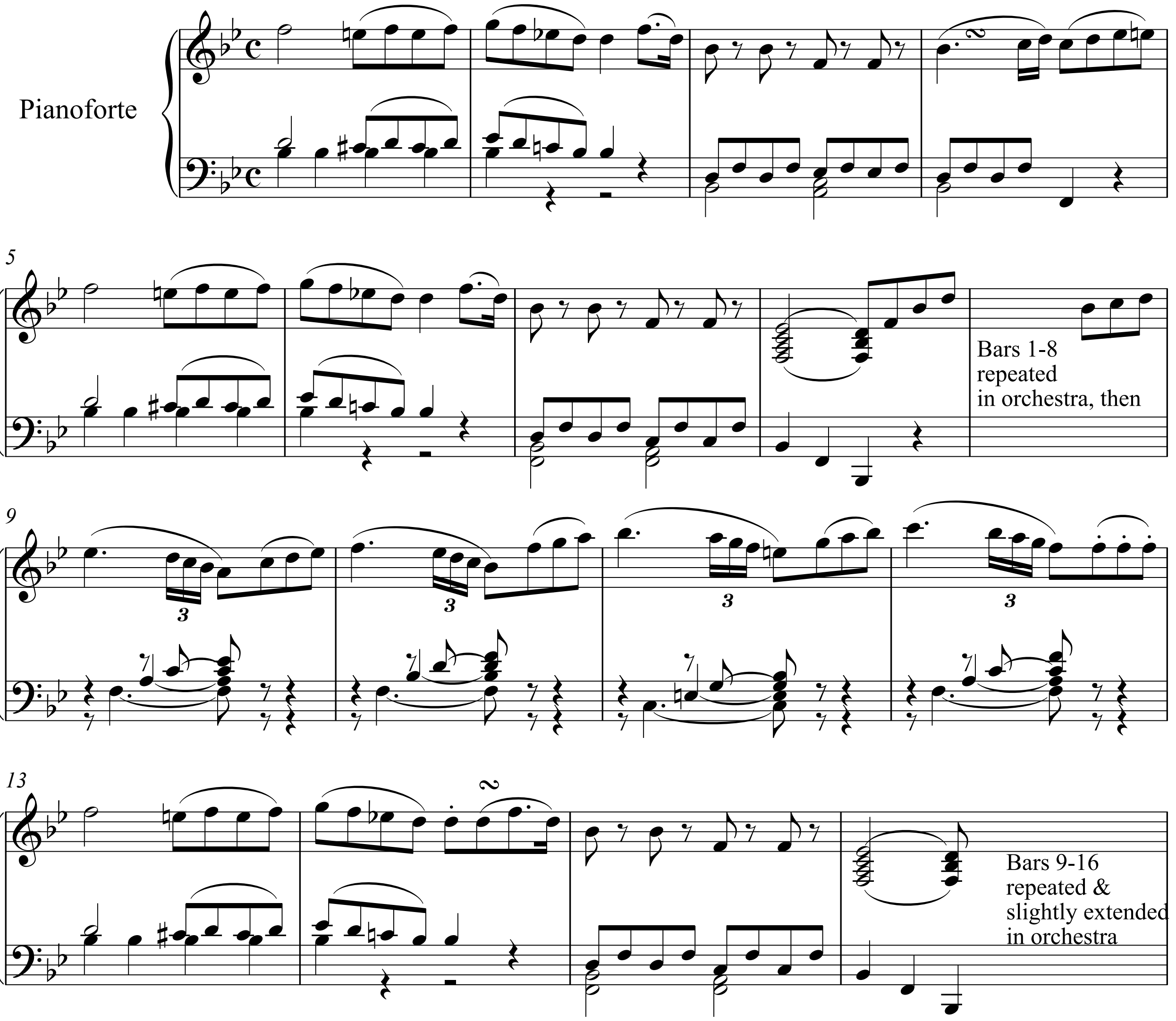
What type of dance does this excerpt imitate? ______________________________ [2]

What is the programmatic significance of this section?

______________________________ [2]

Excerpt 4

Romanze



Full name of composer ____ [2]

Full title of work ____ [2]

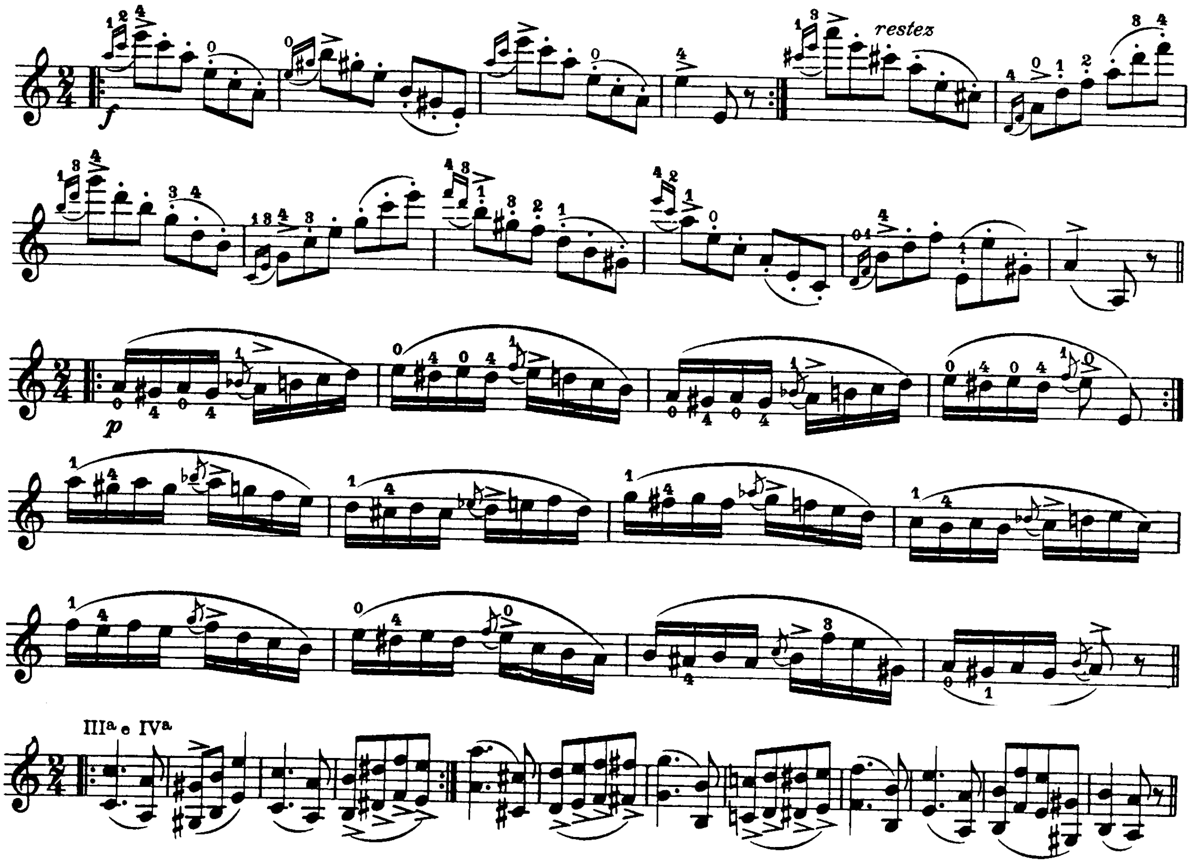
Where in the work does this occur? ____________________________________ [2]

How would this 16-bar structure be best analysed (you may ignore the orchestral repeats)?

____

____ [2]

Excerpt 5



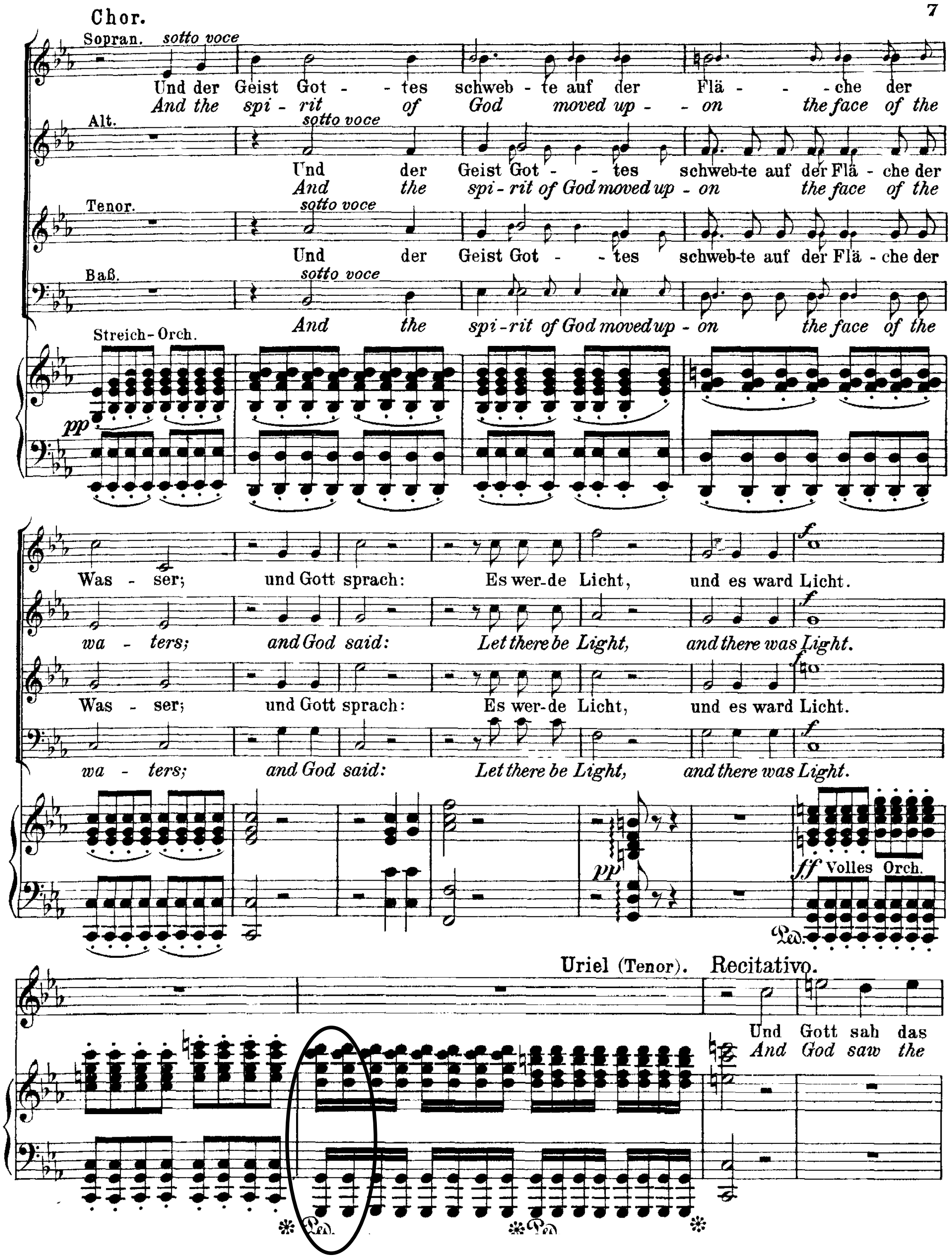
For what instrument is this work written? ______________________________ [2]

Who wrote it? ______________________________ [2]

What is the intended aesthetic effect of this work?______________________________ [2]

Based on the above, what is the structural principle here? ______________________________ [2]

Excerpt 6



This is taken from an oratorio called *The Creation*. Who wrote it? ______________________ [2]

What happens tonally at the words ‘und es ward Licht’?______________________________ [2]

Describe the chord at the beginning of the third bar from the end (circled) ______________ [2]

The fundamental tonal shift in this passage is found in many other works. Name one.

____ [2]

Section C **Definitions** (Total marks 28)

Give succinct definitions of the following terms. Your best seven answers will be counted.

1. *Empfindsamkeit* ______________________________

______________________________ [4]

2. ESC ______________________________

______________________________ [4]

3. *Opera buffa*______________________________

______________________________ [4]

4. Rondo form ______________________________

______________________________ [4]

5. Musical sentence______________________________

______________________________ [4]

6. *La solita forma* ______________________________

______________________________ [4]

7. Symphonic poem ______________________________

______________________________ [4]

8. Musical prose ______________________________

______________________________ [4]

9. The New Germans______________________________

______________________________ [4]

10. The twin styles ______________________________

______________________________ [4]

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Section D **General knowledge of music 1750-1890** (Total marks 32)

Full marks awarded for correct answers to **16** questions

1. What musical monarch did C.P.E. Bach serve, often seen as a standard bearer of the Enlightenment?

____ [2]

2. Give the first names or nicknames of Wolfgang Amadeus Mozart's father and sister

____ [2]

3. Who said that predicted the young Beethoven 'would receive Mozart's spirit at Haydn's hands'?

____ [2]

4. Name **four** operas by Mozart

____ [2]

5. Which princely family did Haydn serve?

____ [2]

6. Which impresario brought Haydn to London?

____ [2]

7. Who wrote *Iphigénie en Aulide* (Iphegenia in Aulis) and *Alceste*?

____ [2]

8. By what name is Beethoven's Sixth Symphony better known?

____ [2]

9. Who wrote *La serva padrona*?

____ [2]

10. What unusual instrument did Haydn's patron play?

____ [2]

11. What was the French generic equivalent to the Italian *opera semi-seria*?

____ [2]

12. What was the *Querelle des Bouffons*?

____ [2]

13. Who wrote *Harold in Italy*, *Lélio*, and *Les nuits d'éte* (summer nights)?

____ [2]

14. Put in order of composition (earliest first): *Die Meistersinger*, *Parsifal*, *Das Rheingold*

____ [2]

15. Name **three** members of the Kuchka (the group of five Russian Nationalist composers)

____ [2]

16. Name two composers of French *grand opéra*

____ [2]

17. How were Wagner and Liszt related?

____ [2]

18. Name one work by Rossini other than his operas

____ [2]

19. Who wrote Scottish, Italian and Reformation Symphonies?

____ [2]

20. *Dichterliebe* and *Die schöne Müllerin* are examples of what type of work?

____ [2]

21. What composer allegedly said to Wagner 'O master, I worship you!'

____ [2]

22. Name two orchestral works by Liszt

____ [2]

23. Name two works which have the word 'Pathetique' in their titles (and their composers)

____ [2]

24. What nationality was Dvořák?

____ [2]

Section E **Short-answer questions** (Total marks 24)

Write a short paragraph in response to **two** of the following questions (one from questions 1-4, and one from questions 5-8). You should refer to specific works where appropriate

1. Describe how an eighteenth-century sonata-form movement might typically be laid out
2. Describe some of the more important types of opera in the eighteenth century
3. What musical features are constitutive of Beethoven's 'heroic' style?
4. In what ways does music of the 'Classical' era reflect Enlightenment values?

First answer: Question no. ______

5. What were some of the chief characteristics of musical Romanticism?
6. What were the principle differences between Italian opera and Wagnerian music drama?
7. What was the second age of the symphony? Give some historical context
8. Describe some of the features of musical exoticism

Second answer: Question no. ______